



GENRE ORIGINALITY OF N. SULEYMANOV'S CREATIVITY

Jalilova Amida Igorevna

Master, Termez State University, Uzbekistan

ABSTRACT: - This article presents the results of a study of N. Suleymanov's work in terms of autobiographical and documentary nature of his works. The author of the article considers the concepts of "genre", "autobiographical story", "documentary prose".

KEYWORDS: Story, genre, autobiography, documentary story, artistic methods.

INTRODUCTION

The problem of the genre today is one of the most relevant for art history, but at the same time, one of the most controversial. There is no common point of view on the nature and essence of this category, and the boundaries of its scope are also very variable. So, they talk about the poem as a genre and about the genres of the poem, some researchers talk about poetry and prose as a whole as genres of literature, others about lyrics as a genre of poetry, others about genres of lyrics, etc. As a result of such instability in the application of the concept it turns out to be purely external theoretical disputes, which have no basis other than terminological discrepancies. But every concept has its own objective, historically established meaning, independent

of the subjective predilections of individual researchers. To identify it, it is necessary to turn to the origins of the origin of the concept and its further semantic evolution in the language of science. This approach allows us to identify both the invariant foundations of the semantic content of the concept, and the permissible range of its meanings. Meanwhile, in relation to the concept of "genre", such information is practically absent in the available reference publications. But today, this meaning of the concept of "genre" has receded into the background - which in its own way indicates its randomness and alienness to the main semantic core of the concept. This cardinal restructuring of the semantic fullness of the concept of "genre" must be taken into

"GENRE ORIGINALITY OF N. SULEYMANOV'S CREATIVITY"

account when referring to the works of the last century, so as not to fall into an unjustified modernization of both the concept itself and the theoretical ideas of that time, which V. N. Zakharov rightly and reasonably warns about. To better understand the originality of N. Suleimanov's work, we must understand the specifics of documentary prose. There is an opinion that the term "documentary literature", functioning exclusively in Russia and neighboring countries, arose in the 1920s [3, p. eight]. However, the traditional genres of non-fiction, such as memoirs, notes, diaries, biographies, autobiographies, etc. have existed for a long time. Another thing is that then they were not included in the rubric of "documentary literature".

It is generally accepted that fiction is a mirror of society. This mirror often shows the world similar to the real one, which the writer reproduces in his work with the help of his aesthetic position. In fiction, the fiction of the author mainly functions. Here he often uses fictitious names, titles, places, concepts, etc.

We agree with the opinion that "literature as the art of the word is based on the correlation of documentary tendencies (reproduction of the true circumstances of the real world) and artistry (figurative recreation of reality). The genre of "documentary prose" is still little studied in scientific and practical terms, most literary critics have tried to separate the genre of "documentary prose" from "fiction prose".

According to T.G. Simonova, literature reproduces reality, rearranges it, creating a conditional artistic world, either similar to the real one, or fundamentally different from it. These tasks are carried out in diverse types of narration, which leads to the emergence of documentary and fiction. From this it can be argued that the artistic narrative in literature gives an aesthetic image of a person and society. The main feature of fiction is that the

author often fantasizes, resorting to fiction, describes the image of society and time. He can ask the question of what the depicted world is, or what it should be. In "documentary literature" there is no place for fictional characters, and there is no fiction as such. Mainly, "non-fiction" differs from fiction in that, in the former, there is a "different" process of creating imagery. As for the stories of N. Suleymanov, on the one hand, we can classify them as autobiographical, on the other hand, in some moments, as "documentary prose". The fact is that in some stories, such as "My Barefoot Childhood", the author, in order to give a certain expression, also resorts to some artistic methods, which you will not find in documentary prose.

When describing the difficult and hungry post-war years, the author, in order to most fully convey the picture of what is happening and the emotions of people, deliberately introduced various epithets into his story. And I must admit, this gave the work a liveliness, from which it becomes more interesting to read.

Other stories also have similar artistic inclusions, but they are more dominated by documentary, which gives some dryness to the narrative.

Thus, it can be concluded that the works of N. Suleymanov can be confidently attributed to the autobiographical genre, but at the same time, features of "documentary prose" also slip through them.

REFERENCES

1. Voloshina S.V. Autobiographical discourse as an object of linguistic analysis//Vestn. Irkut. State Linguistic University. 2014. No. 2. P. 267–273.

2. Zaretsky Yu. P. The phenomenon of medieval autobiography // History of subjectivity: Medieval Europe.
3. Zenkin S.N. Introduction to Literary Studies: Theory of Literature. M.: RGGU, 2000, .81c.
4. Karasik V.I. Language circle: personality, concepts, discourse. Volgograd: Change, 2002.477p.
5. Medarich M. Autobiography / Autobiography / / Auto-interpretation: collection of articles. St. Petersburg: Publishing House of St. Petersburg University, 1998. P. 5–32.
6. Suleymanov N. M. "Border" Termez, 2017, 120 p.
7. Suleimanov N. M. "My barefoot childhood" Termez, 2018, 135 p.
8. Suleimanov N. M. "Life is lived" Termez, 2019, 151 p.
9. Suleimanov N. M. "Not a day without a line" Termez, 2020, 115p.